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ABSTRACT

Papers on research in library science and the exhibition of library materials which were presented at the 1982 International Federation of Library Associations (IFLA) conference include: (1) "Terminological Problems of Networks," a discussion by Helena Kolarova Palkova of the meaning of "library networks" and "methodological work" in Socialist and Western librarianship, with a description of the structure of Socialist library research networks; (2) "Networks in Library Research: The Present State of Communication Between Research Workers" by Patricia Layzell Ward (United Kingdom), which lists existing networks in library research and considers whether research workers are able to communicate within and across national boundaries; (3) "A Working Group on Exhibitions. What For?," an examination by M. T. Varlamoff (France) of the reasons for creating an IFLA working group on exhibitions, and the material, technical, and administrative problems related to exhibitions; and (4) "Loan Items for Exhibitions," a translation from German of a manual of legally-binding regulations covering the lending of items for exhibitions from the Bavarian State Library, including sample loan application and contract forms, and a description of the development and adoption of the regulations. (ESR)

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Theory and Research Section

Education and Research Division

Papers

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TERMINOLOGICAL PROBLEMS OF NETWORKS

by

Helena KOLÁROVÁ PÁLKOVÁ

IR0501196

25 | THEOR | 1-E

Section on Theory and Research
48th Gener l Conference
Montreal, Canada

Terminological problems of networks

By Helena Kolářová-Pálková, PhDr.

An important requirement of existence and further development of librarianship, library science as a scientific discipline is the stabilization of its professional terminology. It is also the basis for mutual understanding and exchange of information in this field. Library science, librarianship and bibliography have, in general, well elaborated, considerably stabilized special terminology. Influence of scientific and technological development, mainly the introduction of new technology into libraries, involved fundamental changes in working processes. This manifested in the last 10 - 15 years also in partial rebuilding of special terminology - a considerable approximation with the terminology of the information science.

It must be added, however, that in the same time the same process threw-thed already stabilized terminology off-balance with intensity different in different countries.

For the stabilization of professional library terminology is important an international approach to comprehension and interpretation of particular specialized terms. Very important is the just interpretation of the concept of the term; direct translation seldom conveys the substance, the content of the term. In this sense, the international organizations which associate libraries, information centers, library schools and other library institutions play especially important role. The forefront position of IFLA is without question. Terminological problems are in nature problems of theoretical character and thus logically belong to the sphere of interest of the IFLA Section on Theory and Research.

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Professional library terminology is influenced by the system of administration of libraries in particular countries which is, naturally depending on the system of state administration. Let us take a closer look at the term "networks" the main theme of the 48th IFLA General Conference.

There is, in any case, quite a range of possible interpretations of this term /depending on notional usage/ but even casual comparison of the official translations into other IFLA languages indicates the basic interpretation is that of the "library" networks.

Usage of the term "library networks" in socialist countries, with their characteristic state centralized administration of libraries, is essentially equivalent. A library network represents a certain number of libraries at the same level /state research, regional, city, etc. libraries/, eventually of departmental subjection or specialization /agricultural, medicine, etc./ or libraries in the same geographic area. "Library network" as technical term is used also in library legislation of socialist countries. As a rule, these library networks constitute the national library system. The network is headed by a library which performs the function of central library and provides professional and organizational aid /methodological assistance/ to libraries within its network. Heading the entire library system /constituted by library networks/ is the central library which usually fulfils the function of national library. The term "library networks" is in socialist countries closely interconnected with the term "methodological work".

Methodological work directly influences formation and development of library networks. Well established and functioning system of methodological assistance is regarded to be the spinal chord of

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library network or entire library system.

"Methodological work" and derived terms - "methodological management of libraries", "methodological studies", "methodological assistance to libraries" are more recent in origin and still not fully explained in special terminological dictionaries.

It is, though, characteristic of the professional library terminology in socialist countries, with centralized, state administered library systems.

According to O.S.Čubarjan 1/ "basis of the methodological work consists of the study, generalization and dissemination of the best experience from the library practice".

According to the Czechoslovak scientist, Ms. Dana Kupetzová 2/ "methodological work does not include only the promotion of the best experiences and the most advanced methods and their implementation into practical use in libraries, but also the methodological constituent - the very search for methods; the content of the methodological work includes also scientific research and theoretical activity in the field of libraries".

The term "methodological work" may be shortly characterized as the sum of activities the purpose of which is to improve quality of methods and procedures of library operations and to study and development of new methods for improving efficiency of all library services. 3/

In interpretation of the term "methodological work" the scientists are of the opinion it is inseparable part of management. Frequently used analogous terms are "indirect management" or "professional management". In the Soviet dictionary of library terms /1974/ 4/ the methodological management of libraries is described as "the state organization of the system of methodological work and methodological assistance to libraries within a country, region,

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branch, department. A form of the management of librarianship".

The core of methodological work is:

- solution of ideological problems in the field of librarianship
- to provide for possibly the most effective organization of development of library system
- development of scientific, theoretical and research activity in librarianship
- implementation of research results into the library practice
- to take care of personnel and improvement of its qualification structure
- steering of development of all branches of library activity, above all through introduction and implementation of progressive methods.

Such conception of methodological work in librarianship is in essence common to all socialist countries.

Methodological work as the term and activity appears first at the beginning of the Fifties and is essentially related to socialist oriantation of libraries in our countries. For better explanation of the term "methodological work" we shall characterize activity of the central methodological office in the library system. The office performs mainly these duties:

- undertakes research into theoretical problems of library science, librarianship, bibliography and related branches of science;
- performs and coordinates scientifis and research activity;
- formulates prognoses and plans of development of librarianship in general and its specialized branches;
- professionally steers and coordinates activity of all libraries, for this purpose publishes methodological materials and professional publications;

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- elaborates underlying materials for administration and management activity of the Ministry of Culture, legislative materials etc.;
- provides for the system of further education and training of library personnel;
- organizes professional events /such as seminars, conferences, meetings, etc/ on national and international level;
- cooperates with related institutions in socialist countries.

Central methodological offices are usually included within the central /national/ library of the country; in some cases they have relative independence /Hungary, Poland/. It may be, however, an indipendent institution, as in the GDR where two organizations exist in function of methodological centers. Generally, though, the inclusion of methodological centre within the library proved to be efficient /this remark pertains especially to lower levels of methodological offices/.

During thirty years of development, in socialist countries the methodological activity gradually formed into distinct organizational structure and plays really important role in the activity of libraries.

The importance of methodological work in Czechoslovakia is further underlined by the fact there exists special legislative regulation /at present the only one in socialist countries/ issued by the Ministry of Culture of the Slovak Socialist Republic, effective of January 1, 1977. The regulation is obligatory to all libraries in Slovakia.

Following brief commentary of the directive may also contribute to explanation of the term "methodological activity".

The methodological activity is in the introductory part of the directive characterized as the activity providing for mutual ideo-

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logical, professional and organizational interconnection of libraries within the framework of library system in Slovakia and coordination of particular types of activities within the system /as a whole/, its particular networks and regions. Methodological activity is specified as a constituent part of management which aids the administration authorities in providing for the ideological, educational, scientific and research activity of libraries. The Ministry of Culture enforces the system of methodological activity within the library system by recommendations to particular central authorities /which administer libraries/. Matica Slovenská is appointed the function of the central methodological office.

The methodological activity concentrates according to the directive on: a/ aims of library work

b/ forms of library work

c/conditions and means of library work.

Further are determined the basic objectives of methodological work:

a/ research and analytical activity, elaboration of studies and information about the current state of libraries

b/ preparation of materials for decision making, planning, control and evaluation activity of administrative authorities

c/ preparation of theoretical, analytical, statistical and empirical studies for prognostics and planning

d/ research and theoretical activity in the field of librarianship and implementation of its results into library practical use

e/ realization of experiments and practical implementation of these results

f/ development of new library methods, their standardization

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and implementation

g/ provision of advisory services in the whole range of library methods and processes

h/ care of training and education of librarians

i/ building up of the documentation records and collection of special library literature

j/ building up of archives on office's own methodological assistance to libraries

k/ acquisition of new information and experience from all branches of library work.

The range in which the particular office executes these basic tasks results from its hierarchical position within the system. Methodological offices on lower levels /3 and 4/ perform the tasks operationally, they are not active in research and theory.

The organizational structure of methodological offices is determined as follows:

a/ central methodological office of the whole library system > central library of the system /Matica Slovenská/

b/ central methodological offices of particular networks > central libraries of particular networks

c/ regional methodological offices — regional public libraries; regional branches of particular networks /libraries/

d/ district methodological offices — district public libraries; district branches of particular networks /libraries/

The directive further specifies tasks alloted to methodological offices at particular levels of the organizational structure.

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The scientific research and theoretical activity is not included among obligations of regional and district methodological offices.

Regional and district libraries may excercise their methodological function also to all libraries in the region.

An important issue of the whole system of methodological activity is the coordination - performed by the coordination boards established at all levels as advisory boards to methodological offices. Further, the directive defines relations among methodological offices of all levels.

Finally, there are included approximate numbers of personnel in methodological offices according to number of libraries within the system, network and regions.

This comment on the directive on methodological activity of libraries in Slovakia demonstrates the system of methodological work and structure of methodological offices represents a "network" in the conception of the main theme of the 48th IFLA General Conference.

In the following, we shall consider the term "methodological activity" - "methodology" in other countries. Shortly, we can say we do not find this term in such use as was explained above and which is applied in socialist countries.

In this case, the term "methodology" has no direct equivalent, it is used prevalently in sense of "science of methods or procedures applied in librarianship", mostly in connection with research.

On the other hand, if we consider the content of the term - in western countries are established library research and development departments. These are either independent centers or are active within libraries, library schools etc. Their mission is:

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a/ to support and take part in research in librarianship and scientific information

b/ to support the implemantation of research results

c/ to provide consultation and advisory services

d/ to organize further training and education of librarians, specialized courses, etc.

e/ to elaborate and publish various statistical and other underlying studies for libraries

If we compare activity of such research and development departments with that of the central methodological offices in socialist countries it is clear the activity of both is essentially similar and in many instances the same. We may add that in both types of offices are employed top professionals, university educated specialists with rich experience.

Thus, we may conclude the term used in the socialist librarianship- "the methodological work"-has no direct equivalent in the terminology of other countries. However, from the conceptual point of view, "the methodological work" as an activity is performed in practically all countries with developed library science and librarianship.

This particular case indicates it is necessary to focus attention to terminological comparison of terms in our field.

In the recent period, IFLA devotes much attention to more intensive development of library cooperation throughout the world. Therefore, even more important is the conceptual /internal/ and formal /external/ unification of professional library terminology of library and information science.

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Section: LIBRARY THEORY AND RESEARCH

65/THEOR/2-E

110 — RE

NETWORKS IN LIBRARY RESEARCH: THE PRESENT STATE OF COMMUNICATION BETWEEN RESEARCH WORKERS

by

Patricia LAYZELL WARD, Centre for Library and Information Management, Loughborough University , U._.

Meeting '0
SI yes/no

Networks in library research: the present state of communication between research workers

Patricia Layzell Ward
Centre for Library and Information Management, Loughborough University

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Introduction

The original intention of this paper was to bring together information concerning the networks that exist in library research, and to prepare a paper which reflected the general theme of this conference. The excellent set of papers which were presented at the meetings of the Division and Section in Leipzig in 1981 provided evidence of considerable activity in library research in a number of countries. From these papers we learned not only of the structures that exist for the co-ordination of library research, but also of research institutes and projects which were perhaps new to us. A wide range and rich diversity of activities were described. This led one research worker to stop and consider whether research workers were able to communicate across national boundaries. We are all aware of the ways in which scientific research workers and other specific categories of users of library and information services communicate and devise channels to ease and speed the transmission of their research results. But was the same approach taken in transmitting the findings of library research? The question received added weight on hearing Bob Hayes' comment when, in describing the co-ordination and planning of library research in the US, he said, "...there is a basic problem in the lack of research orientation, interest and competence in the field...". Hence this paper will list the networks that were active in December 1981, and consider whether research workers are able to communicate within and across national boundaries.

Networks in existence December 1981

The preparation of the paper commenced with a letter which was sent to all members of the Standing Committee of the IFLA Section on Library Theory and Research. This requested information concerning the existence of library research networks in their country. The letter identified three different types of networks that were thought to exist. They are:

1) regional and national listings of research in matters relating to library and information studies;

2) groups devoted to research in library and information studies;

3) journals specifically devoted to library and information research.

In addition it was noted that other forms of networking might have developed, and that information on this point would also be of value.

The Standing Committee of the Section on Theory and Research has a membership which represents a wide range of countries, and, as always, they readily replied to the request for help. Without their assistance this paper could not have been prepared.

Networks in existence

A. National listings of research in progress

Four countries reported national listings of research in librarianship which are currently published. They are to be found in:

1. Canada: List of current research projects (National Library of Canada) Library Documentation Centre

2. Czechoslovakia: Ceskoslovenska Informatika Vyskumy (Matica Slovenska)

3. Denmark: Bogens Verden

4. U.K.: Radials

In addition there is R & D projects in documentation and librarianship now published by the F.I.D. which will be discussed at a later point in this paper.

From the replies received it would appear that most library schools now issue lists of research in progress within their own institutions. These have not been noted in this paper, but are clearly a source of information on academic and funded research.

B. Groups devoted to research in librarianship

1. Canada: Canadian Library Association - Committee on Research and Publication

2. U.K.: Library and Information Research Group

3. US: American Library Association: Round Table on Library Research
4. Finland: Kirjastotieteen ja informatiikan yhdistys (Society for Library and Information Science)

C. Journals devoted specifically to library research

1. U.K.: Library and Information Research News

2. US: Library Research
3. Finland: Kirjastotiede ja informatiikka

D. National organisations with responsibility for initiating or funding research

These are a rich source of information of past and current projects that they have, and are funding, and they will also be aware of projects at the planning stage.

1. Australia: Australian Centre for Research in Libraries and Information Science

2. Brazil: IBICT

3. GDR: Institute for Library Science and Scientific Information

4. UK: British Library Research and Development Department

5. US: Council on Library Resources Inc.

When replying to the request for help, a number of correspondents said that as yet no formal networks had been established. This was not because they were felt to be unnecessary, but rather that research had yet to develop and grow to the extent that it was necessary to establish a separate network for the research community as distinct from that of the general professional network.

The pattern of the development of research and the need to communicate

An examination of the different stages in the development of library research demonstrates that it follows the pattern common to that of any discipline.

Firstly, the person with the enquiring mind having a sense of scholarship, starts a line of enquiry. In our own field historical bibliography and the historical development of libraries has proved a rich area of enquiry and the building up of a substantial body of scholarship, since its very nature provides material for the lone research worker. Our bibliographical societies are of comparatively early foundation, and in a number of cases, pre-date the formation of a body of professional librarians. As the corporate knowledge of an occupational group grows, so an academic subject develops and, if this is to flourish, so the need and stimulus for research grows. Without research, teaching is sterile. And as education for librarianship moves from the professional certificate to the undergraduate course, to the masters' course and finally to the higher degree programmes, so the volume, and more importantly, the quality, of research is enhanced.

At a certain point in the development of library schools it has been deemed necessary to establish posts for research staff, in addition to those for teaching staff. (Though it must be emphasised that no-one can teach without engaging in research). Research staff may be assistants working with teaching staff, or they may be formed into research teams, as has happened at a number of the larger schools. Often this development has been aided by funds made available by the national library association or government department. As this flourishes, governments may decide to devote more funding to such centres of research. The emergence of academic research teams may be accompanied by the establishment of research and development teams in library systems which study local problems.

This is a common pattern for the development of research which, over a period of time, produces a cadre of research workers, who in common with the experience of research workers in other disciplines, cannot work in isolation. There is a need to communicate in order to permit the cumulation and synthesis of information which adds to our collective professional knowledge; develops professional education, since there is an essential relationship between teaching and research; stimulates our intellectual thinking, and aids the development of professional skills and techniques.

At the start of the paper Bob Hayes' view of US library research was given. "...there is a basic problem in the lack of research orientation, interest and competence in the field. This is not to be interpreted as a perjorative statement, but is a statement of fact. It probably reflects the focus on professionalism, on practice rather than theory, on teaching rather than research...". He was writing of the situation in the US, but it could equally apply to the UK, to Australia and New Zealand. In these countries there exists a tension between research and practice. Tension can lead to conflict which can be stimulating in certain circumstances,

but stultifying in others. (Librarianship is not alone, the problem exists in other mission-oriented disciplines). Librarianship has been slow to build and develop a conceptual base from which theories can be deduced, which in turn will influence teaching and later, practice.

But this is not the situation in other parts of the world. One of the values of the Section on Theory and Research is the opportunity it affords for formal and informal discussions when the Standing Committee's activities take place. These discussions reveal both similarities in approaches to research, but perhaps, more importantly, they reveal differences in approach. This to a researcher is a very valuable input in that it may provide a different viewpoint to a common problem. The strong theoretical foundation to research in Eastern Europe may often be in contrast to the pragmatic approaches to research in other parts of the world. For this reason it is essential that we communicate across national barriers.

The ways in which library researchers communicate

In order to counteract insularity in thinking, library researchers use a variety of networks. At the stage of developing ideas there is a need to consider what has been carried out in the past. Articles, monographs and reports will provide accounts of projects and their list of references will extend a basic list of citations on the topic under investigation. For this purpose the national listings covering the literature of librarianship can be searched, but frequently we may only search the language which is our mother tongue.

In retrieving references we are more likely to retrieve those articles we are able to read easily. Certain countries are well known for their insularity with regard to linguistic ability, and for this reason much of the literature on library matters generated in the UK will draw mainly on English language material. In contrast, the Scandinavian countries exhibit a wide range of sources in their citations. So barriers may develop at this stage with regard to a range of national influences upon the first thoughts. Another filter operates when the coverage of secondary services is reviewed. A large volume of the report literature does not find its way into the secondary services, and in order to assess the volume of valuable report literature it is only necessary to examine the input to ERIC listed in Research in Education. So the coverage of research literature in secondary services is limited.

At the point of having developed an idea, we then need to find out who else may be working in the same field, and for this reason turn to lists of research in progress. Now the field of library research is slightly confusing to the uninitiated since some countries produce their own national listings, as in the UK with Radials, but others prefer to nominate a national centre to transmit information to FID for inclusion in R & D projects in documentation and librarianship. Three problems can be identified. The first problem is to determine which countries input to FID and the criteria they use for selecting projects for inclusion. The second problem is to find a library holding the national listings of countries which have their own listings. The third problem is to find out if there are countries which do not list or contribute information about projects, but where there may be studies in progress relevant to the study in hand. In terms of any of the listings there is considerable variation in the quantity of information provided and the arrangement of the entries. And finally, to confuse the issue further, many schools of librarianship and other centres of library research issue their own

lists which provide greater currency and depth of information than the national or international listings.

But listings help in getting a project underway, especially when you can locate another person working on a similar topic, but who has a different perspective or skill to bring to the investigation.

Whilst the work is in progress it is essential to have contact with a group with whom you can toss ideas around. This may take the form of the national library association, a specialist group having an interest in, say cataloguing for anyone working in that field; or, when the number of research workers grow, a national group devoted to library research. Perhaps in terms of development of communication at an international level, the work of the IFLA section on Theory and Research is the most important in terms of the international research seminars that it has organised.

Conclusion

In my experience, communication between research workers is limited. The experience gained of using different research methods, of assessing different approaches to common problems, is not shared internationally, or even nationally on occasions, so that in the development of research much energy, and more importantly funding and other resources, are expended discovering what others have learned in the past. Generally speaking research is not considered to be as important in librarianship as it is in other fields. Whether this is due to a breakdown in communication between research and practice, or whether it reflects the stage of development, is not clear. But as a start may I suggest that national library associations might consider the present state of library research in their own countries and the networks that currently exist for communication between research workers and between practice and research.

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69/THEOR/3-E

123A-CS

A WORKING GROUP ON EXHIBITIONS. WHAT FOR?

by

M.T. VARLAMOFF, Paris, France)

Meeting 123/a
SI ~~yes~~/no

IFLA General Conference

Montreal, 1982

Division: Education and Research
Section: Theory and Research

M.T.VARLAMOFF (F). A working group on exhibitions. What for ?

Each kind of library is interested in exhibitions and confronted with specific problems concerning their material, technical and administrative organization, as well as the way to promote them. These problems may be different according to the type of library (national or local), or to the type of exhibition (temporary or travelling).
After having enumerated the most important problems, the group will try to define its aims and to establish a programme for the following year.

No division, no section, nor any round-table has yet studied the problem of exhibitions. Anyway, far from being a minor and limited problem, it often seems to be one of the most important activities of our libraries, giving them the opportunity to show their resources not only to their readers but to a wider public. Exhibitions display learning and images that would remain unknown to most of us, if they were not set up. An elaborated and minutely prepared exhibition collects, on a specific subject and in the same place, documents and objects geographically scattered.

It would be wrong to think that libraries are only accidentally concerned with exhibitions. Besides national libraries which often organize important exhibitions, local and some specialized libraries or even university libraries, consider that exhibitions remain the best way to attract a wider public. A successful exhibition may serve as a real advertising support. It is obvious that we are all concerned with exhibitions whatever the type of library

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we work in. If this problem is not a permanent one for each of us, it may arise one day or another, and the one who has never faced it before may encounter some material and technical difficulties in the realization of his purpose.

This is why it has seemed necessary to create a working group for :

1- enumerating the various problems exhibitors have to face.

2- exchanging technical, administrative or any other information related to exhibitions.

3- comparing our experiments, good or unsuccessful, the latter ones often being the most useful.

4- finally, working out together a paper composed of advice, guide-lines or technical files allowing any neophyte to avoid major mistakes and to palliate the most recurrent difficulties.

I. MATERIAL AND TECHNICAL PROBLEMS COMMON TO ALL EXHIBITIONS.

First we shall deal with the problems concerning exhibition materials and the conditions of preservation of documents or art objects during the time of the exhibition.

We must first consider the type of exhibition we wish to organize : whether it is a permanent, a temporary or a travelling exhibition, equipments and display will vary considerably. Then we must consider the items to be shown : books, drawings, paintings, sculptures, or sometimes a display of diversified items on a same theme.....Finally the premises : will it take place in a preserved place, specially built for this purpose, and equipped with an autonomous and efficient security system; or will it be in a public place with poor guarding conditions and consequently vulnerable.

A. It would be useless to establish one single rule as to exhibition materials, whereas we have just printed out they could be so different in the way they were conceived. Neverthe-

less this diversity is at the origin of problems concerning the choice of the appropriate material :

- glass-cases : table-cases, high, free standing cases, inset, or suspendedwall-cases; equipped with a ventilation system, with its own lighting, or with an alarm system.
- displaying-supports : for books, manuscripts, maps, various items....
- standard frames : for prints, engravings, photographs and their harging systems.
- various panels : walls or free standing panels.
- albums : loose leaf albums, portfolios....
- audiovisual devices : slides, magnetoscopes, cameras, tape recorders.

This is a short and non exhaustive enumeration of the possibilities presently offered by manufacturers and the only difficulty rests in the choice. Libraries can't afford to spend a lot to buy equipments for their exhibitions, and those equipments are very expensive : consequently they must try to buy, at a lesser price, suitable and strong materials which will last long.

B. But, whatever the quality of the equipment, the librarian should be aware, during all the time of the exhibition, that he is first a curator, which means he should respect the same rules usually applied to his library, with regard to the presentation and the safety of the displayed documents.
He will have to cope with the following problems :

- lighting : its intensity must be checked in order to avoid the deterioration of fragil items, such as manuscripts, drawings, water-colours...., when exposed to a greater number of lux than necessary (50 to 150). Usually it is advised to remove daylight and to replace it by electrical light, more easily controlled. The choice between a permanent general lighting and a concealed or individual lighting with spots is to be studied very carefully according to the documents and it must be different for each exhibition.

- temperature : rules are severe (between 17° et 19°C.) and must be strickly respected. But the essential rule is above all to avoid sudden and important changes of temperature. In winter heaters must work even at night after the closing. In tropical countries, the best way to keep the temperature to a constant level is to fit up the room with air-conditioning.

- hygrometry : it is the most important aspect of preservation which is not to be neglected if we want to avoid troubles. The optimum is around 55-65 per cent according to temperature, but in practice, it is seldom obtained in a permanent way because of atmospheric conditions. Humidifiers and drying apparatus are often used to maintain the correct level of humidity. The number of apparatus should be sufficient to be efficacious and humidity constantly controlled by direct-reading or thermo-hydrographic recording hygrometers.

- fire-proofing : as a rule it is highly recommended not to use inflammable materials. When equipments are cloth-covered we must use fire-proof materials, being fully aware that fire-proofing may alter the colour and reduce the size of materials, and that it does not last more than a year.
At present many salesmen offer rational and elegant equipments made of synthetic and plastic materials. We should not put them aside thoughtlessly but we must be careful and try to know their composition and properties so as to check their suitability.

- alarm system : when we deal with unique and very precious documents it is essential to have an alarm system inside the case in which they are displayed. However, this does not mean that it is sufficient and the whole premises must be equipped with alarm signals, especially after the closing when guardians are not there any more to give the alarm.

Alarm systems are numerous and very expensive. A detailed study of what is already done or of what could be done, would be, without any doubt, very useful.

II. ADMINISTRATIVE PROBLEMS :

A library may sometimes organize an exhibition in order to promote its collections without borrowing anything either to a private person or to an official institution. This is an ideal situation for the organizer. Unfortunately, things generally do not go so easily. When a library must borrow, many problems arise : loan, transport, customs occasionally, insurance. If the national libraries, organizers of a great number of exhibitions and used to borrowing a great deal, know well how to procede, many among our colleagues are in a maze in front of administrative problems.

A. Loan.

- is it requested to a private person or a public institution ?
- is there a time limit to request a loan (3 months at least at the National Library in Paris).
- what are the conditions of the loan : free of charge, to rent, anonymous, indicating the lender.
- what kind of loan forms are to be used ? what kind of information is to be printed on those forms ? *This is a most important point and we will certainly have to discuss it later on.*

B. Transport.

Once the loan is granted the transport conditions have to be debated.

- who will take care of it ?
- under what conditions ?
- who is to pay for it ?
- who will carry the items : a specialized carrier, an escort appointed by the library or will it come by mail. It may even be transported by the lender himself.
- what pattern of crate will be used ?

A loan applied from an abroad lender implies new customs problems and everyone knows they are none the least. Usually specialized carriers undertake to accomplish any customs formalities. They thus do us a valuable service but a most expensive one. This is why we sometimes prefer to have the object transported by a librarian provided that it is not too heavy or cumbersome. In that care there are many and precise administrative precautions to take. We must at all costs be straight with the customs authorities of each country (that of the lender, of the crossed countries and of the borrower), in order not to have to exhibit on the train, if requested by the customs officers, a very precious item, or not to be taxed with possessing stolen works of art.

Customs regulations concerning works of art being different according to each country, it would be useful that, within IFLA, our group consider the various regulations (that also differ according to the method of shipment by truck, by rail, by sea or by air).

C. Insurance.

It is mostly when a loan is requested that we need to insure the object. Usually a library which regularly programs exhibitions, has its own insurance company with which it makes a deal. But when a library puts on an occasional exhibition it will be advisable to undertake previously a market research in order to choose the insurance company which offers the best services for the smallest

price. Insurance fees vary from 2 to 10 per 1000, according to the underwriters and to the premises. Sometimes an owner whishes to extend his own policy to cover article while it is away from his premises. The librarian will have to make sure that the items are fully insured and that the period of time covered by the insurance is sufficient. The insurance policy should include not only the exhibition itself but the transport (it should be a wall to wall insurance) from the moment it leaves its owner until it is returned, and should cover the maximum of risks (loss or damage by theft, vandalism, carelessness in handling, accidents...). It should cover the total amount of the valuation which is given either by the lender (the librarian should see that these valuations are fairly drawn) or by an expert. Sometimes the lender has no precise idea of the cost of his loan and he asks the curator to fix the valuation- in that case the curator must be very watchful before taking on the responsibility of the affair.

D. Rights of Reproduction.

An illustrated catalogue gives together with almost each important exhibition and raises the problem of copyright. When the photographs in the catalogue bring about the payment of copyright fees, those who write the catalogue should be reminded that it will increase its cost price, sometimes considerably.

Before taking any decision about the reproduction of a document, one must :

- get the authorization from the lender (for ancient as well as for modern documents).
- check with the artists or their descendants whether rights are to be paid.
- get in touch, if necessary, with the authors'Societies which are to collect the fees.

Furthermore, during the time of the exhibition, one must :

- be careful as to the reproduction, even partial, of documents and forbid it when the lender or artist is opposed to it.

We must also keep in mind the problems caused by any reproduction for advertising concern : posters, invitation cards, advertising in the newspapers or on T.V. Any loan form should go together with a list of questions on the reproduction of the pieces, for the lender to answer. This would facilitate a great deal the task of the organizers.

Perhaps our group could think this over and determine whether a sample loan form with adequate questions on reproduction could be established, or it could determine the variants appropriate to each country according to its copyright legislation.

III. TRAVELLING EXHIBITIONS.

Here stands a vast problem initiating various reflections :

- What kind of travelling exhibitions are to be considered ?
  - exhibition organized by a library in its own premises then sent as a whole to 1, 2 or several other places.
  - exhibition conceived at the beginning as a travelling exhibition.
  - exhibition travelling in one country.
  - exhibition that can be sent abroad.
  - didactic exhibition, mostly made up of facsimiles or photographic reproductions.
- How to organize the circulation of such exhibitions, on a material point of view ?
  - packing.
  - transport.
  - insurance.
  - security within the various premises of exhibition (light, temperature,hygrometry, preservation of documents, guardianship, etc....).
- How to inventory the contents of such exhibitions ?
  - a descriptive card of each item or of each panel or case in the exhibition. How to fill it ?

- a back identification sheet of the exhibition content (number of items, volume and surface, weight, for transport and handling, insurance valuation, conditions of the loan, rental fees....)

We can see there is much to think about and that we all could share out personal experiments in order to elaborate a working outline or a sample form for this kind of exhibition.

Perhaps a better information on the exhibitions proposed by various institutions could lead to the establishment of interesting exchanges and could allow us to create a dialogue. Are we to establish for each country or institution a list of available exhibitions, or should we share the tasks and deal out to each one part of the work ? I personally think that our working group cannot arbitrarily decide what should be done concerning travelling exhibitions. Nevertheless the various personal exchanges it creates between colleagues, will make of it a kind of information and advertising center (list of exhibitions, press releases or files, posters, catalogues etc....). But I am afraid this point is far too ambitious for the moment.....

IV. PUBLICITY.

An exhibition, as scientific as it could be when first elaborated, becomes, as soon as it is accessible to the public, a commercial item to be sold, even if the entrance is free. That is why we must use the same advertising devices as for any ordinary item.

- posters - how many must we print ?
  - where shall we deposit them or to whom shall we give them ?
  - are there some left to be sold ?
- invitation cards for the formal opening event
  - what kind of cards ?
  - to be sent to whom ?
- reduced entrance fees for some categories of visitors.
- newspapers.
- radio.

- T.V.
- commercial ads for the pictures.
- advertising on various stands : envelopes, plastic bags..

We all know that advertising is very expensive but we are also aware of its absolute necessity when we want to promote a product whatever it is. *I truly think that, considering how poor libraries generally are, and how miserable the part of their budget they can afford to spend for advertising, we should share our experiments and ideas in order to define the less expensive but most effective means of encouraging the general public to visit our exhibitions.*

I have tried to explain, in their broad lines, some of the problems we are facing when organizing an exhibition. We could sum them up so :

- SECURITY : alarm systems.
- LOAN: loan forms.
- REPRODUCTION RIGHTS : sample loan form including questions about reproduction rights
- TRAVELLING EXHIBITION : identification sheet
  : descriptive card
- PUBLICITY : various stands.

This is by no means an exhaustive description of what should be done, but I have tried to point out a few important problems on which I have stumbled myself more than once. They may be different from yours and I hope that within the time that is left, you will ask questions and talk about your own experiments so that we can have a fruitful discussion. It would be very encouraging if at the end of our meeting, we can think of a working programme and put on the paper the various points to be studied and how we are going to proceed. In 1983 in Munich, after a years' work, we will sum up the situation and I hope our working group will have showed itself to be useful or, why not, to have become essential.

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Division: Education and Research
Section: Library Theory and Research
Working Group on Exhibitions

Loan Items for Exhibitions

Translated from the German:

Zur Praxis des Handschriftenbibliothekars. Beiträge und Empfehlungen für Handschriften. Ed. Deutsches Bibliotheksinstitut. Frankfurt am Main: Klostermann, 1980. pp. 29-47. (= Zeitschrift für Bibliothekswesen und Bibliographie, Sonderheft 30)

meeting
123 A

Loan Items for Exhibitions

Preface*

Since the end of the last war, various kinds of exhibitions have been shown in increasing numbers and in part also in a greater proportion as in no previous time period. In the wake of this aspect of the nature of exhibitions -- as a branch of the organization of current culture -- also libraries and the "treasures" which are held in libraries have been increasingly involved from year to year. Libraries themselves organize exhibitions based on their own collections in order to satisfy the informational needs of the public. But there are also continuous requests directed to them concerning loan items for exhibitions organized not only by other libraries but also -- primarily -- by museums and other state and municipal establishments, as well as private institutions. The purpose which these exhibitions serve ranges from scholarly/scientific documentation and pedagogical intentions to the pure representation or the promotion of tourism.

The forms which exhibitions have in the meantime assumed raise a great deal of difficult problems for all persons and institutions which loan items for display, also for the libraries. Does the purpose of the exhibition justify the endangerment connected with each public display of a valuable object? Miniature handwritten manuscripts, illustrated imprints, newspapers and other items written on paper with a high acid content, autographs with faded writing -- to name only a few of the types of library items which come into question for exhibitions -- belong to the most endangered art and cultural documents. How should libraries make their attitudes about the correct conservational treatment of these items clear to the organizers of exhibitions who often enough have no experience in handling books as exhibition items? Can one take the responsibility at all to remove books which are primarily there to

*The Preface and the stipulations which are in effect for objects of special and lesser value were first published in the Zeitschrift für Bibliothekswesen und Bibliographie 24 (1977) 96-104.

serve scholarly and scientific research for several months from the regular use so that the book opened to one double-page spread can be displayed in a glass case?

While museums have long codified the requirements which they impose for the loaning of their collection items for an exhibition, up to this point only very few libraries have issued corresponding directives for their collection. Libraries for the most part have treated this according to their own inhouse experience whereby the practice of the organizational development of lending may appear very different from library to library. This gave several organizers of exhibitions the possibility to play off libraries against each other in order to realize their own desires.

Upon the occasion of the Olympic Summer Games of 1972 held in Munich, two representational exhibitions of an unusual proportion were offered as a cultural framework program. The Bavarian State Library (Bayerische Staatsbibliothek) had made a large number of valuable handwritten manuscripts, imprints, and bindings available for these exhibitions. This proved extraordinarily difficult in the broad context of these exhibitions, in which objects composed of various materials -- paintings, graphics, wood and stone sculptures, books, etc. -- were presented together, to enforce the conservational stipulations beneficial for the library items. Furthermore, the comprehensiveness of the exhibitions led to organizational difficulties of various sorts. The somewhat negative experiences of this exhibition year induced the General Direction of the Bavarian State Libraries (Bayerische Staatliche Bibliotheken) to commission the director of the Handwritten Manuscripts Department of the Bavarian State Library (Bayerische Staatsbibliothek) to work out legally-binding stipulations for the lending of library items to exhibitions. In addition, the Commission for Issues concerning Handwritten Manuscripts of the Association of German Librarians (Verein Deutscher Bibliothekare (VDB)), which met at a session in Würzburg in December 1972 regarding the experiences with the large exhibitions of the year -- the exhibition "Kunst an Rhein und Maas" (Art of the Rhine and Meuse Areas) in Cologne and the Olympic Exhibitions in Munich -- affiliated itself with this desire for a

fixed, written statement for exhibition guidelines. This added support demonstrated the Commission's recognition that in this area, standardization of the procedures of individual libraries was urgently necessary.

The editors used the following texts as a basis for the development of a first draft: "Stipulations for Loans of the Bavarian State Collections of Paintings for the Lending of Art Objects to Exhibitions" ("Leihbedingungen der Bayerischen Staatsgemäldesammlungen bei Ausleihung von Kunstgegenständen für Ausstellungen"), "Contract for the Loan of Art Ojbects and Other Collection Items"of the Prussian Cultural Properties ("Vertrag über die Leihe von Kunstwerken und anderen Sammlungsgegenständen"), the "Loan Contract of the Germanic National Museum" in Nuremberg ("Leihvertrag des Germanischen Nationalmuseums"), the "Guidelines for the Supply of Materials for Exhibitions" ("Richtlinien für die Beschickung von Ausstellungen") of the State Archives of Bavaria (Staatliche Archive Bayerns), as well as the "Stipulations for Loan Items" ("Bedingungen für Leihgaben") first formulated in 1968 by the Bavarian State Library. The Recommendations which the Doerner Institute, the Laboratory for the Conservation and Scientific Investigation of Art Objects for the Bavarian State Collections of Paintings, had published in 1972 under the title "Conservational Aspects for Exhibitions of Graphic Arts" ("Konservatorische Gesichtspunkte bei Graphikausstellungen") also proved very valuable. Similarly, the loan contracts of larger exhibitions of the previous years gave reason for important, partially positive, partially negative observations. Through the integration of this rich material, the experiences of larger institutions, above all those of museums which are well-versed in the nature of exhibitions, should be taken into consideration. At the same time, it should be ensured that the new loan stipulations of the librarians can be assured of the widest possible approval and are also able to withstand possible criticism.

The draft prepared as such formed the basis for discussion for detailed consultation in the years 1973-74 in the Bavarian Conference of Directors (Bayerischen Direktorenkonferenz), a semi-annual meeting of the directors of State aca-

demic and research libraries in Bavaria, and parallel to this during the same time period in the Commission for Issues concerning the Handwritten Manuscripts of the Association of German Librarians. These consultations extended to include organizational, judicial, conservational and cultural-political aspects and consequences of the entire complex of issues. Through common efforts and mutual encouragement, the opinions, desires and experiences of many libraries with collections suitable for exhibitions are dealt with in detail in this manual. On the first of January 1975, the final version of this manual was declared as legally-binding by the General Director of the Bavarian State Library for its realm of jurisdiction. According to the corresponding reformulation of those text passages which reflect special conditions in Bavaria, the Commission for Issues concerning Handwritten Manuscripts also declared the manual official in its meeting of November 21, 1975.

The manual consists of the following papers which complement each other:

1. "Stipulations for the Lending of Items to Exhibitions (Concerning Objects of Special Value)." In these stipulations, which are to be given to every person or group who wishes to borrow objects for such purposes, all requirements regarding the character and legal sponsorship of the exhibition, the organizational execution of the lending, insurance, liability and transportation, as well as the conservational measures, are summarized.

2. "Stipulations for the Lending of Items to Exhibitions (Concerning Objects of Lesser Value)." This is an abbreviated form of the first paper which should have application for objects of more limited value. In many aspects, for these objects it seemed appropriate to require less strict stipulations which are easier to enforce.

3. "Application for the Borrowing of Loan Objects." With the help of the form sheet presented in the form of a questionnaire, all desired information concerning the purpose, type and organization of a planned exhibition can be gathered from the lending party, including the conservational and security measures, the requested loan items and legally-binding

recognition of the individual stipulations for loan items.

4. "Loan Contract for a Single Object." This form can be used when the borrower does not submit his own loan contract form or when the stipulations of the borrower contradict the stipulations of the lending library, which are often listed on his loan form.

5. "Loan Contract for Several Objects." Should several objects be requested for an exhibition, they can be combined for the sake of simplicity in the business process on this cumulative loan contract.

6. "Internal Library Instructions for Lending Items to Exhibitions." In this paper, the various job procedures which the loan of library items to an exhibition incur for the lending party are summarized in chronological sequence in order to avoid the deletion of any important points.

7. "Instruction Sheet on the Conservational Aspects for Exhibitions of Graphic Art Works." The Doerner Institute in Munich, the Laboratory for Conservation and Scientific Investigation of Art Objects belonging to the Bavarian State Collections of Paintings, has delineated the conservational aspects (light intensity, relative humidity, room temperature, dust-free air) which are to be observed for graphic arts exhibitions in a generally understandable exposé. Since the requirements raised and explained in this exposé also apply to libraries without limitations, this exposé can therefore serve to make the conservational stipulations for the borrowing of loan items understandable to the organizers of exhibitions.

With the publication of the "Stipulations for the Lending of Items to Exhibitions" ("Bedingungen für die Überlassung von Leihgaben zu Ausstellungen") and the attached forms belonging to it, as well as the instruction sheets, libraries are offered some help in the -- as experience has shown -- very intensive and burdening process of treating requests for borrowing loan items. This then can pave the way for achieving uniform procedural treatment urgently necessary on the part of libraries with respect to the organizers of exhibitions and can also contribute to the conservational protection of the cultural material entrusted to libraries.

Stipulations for the Lending of Items to Exhibitions (Concerning Objects of Special Value)

The manuscripts and imprints of the library NN serve scientific and scholarly purposes, professional research and continuing education, according to their definition -- even if they also fulfill museum demands. In exhibitions only a double page or the cover of a book can be displayed for which then the book in its entirety has been taken out of normal use for a longer period of time. Therefore, library possessions can be given as loan items for exhibitions only in special, well-founded cases. Manuscripts and imprints, especially those with color illustrations, belong to the most light and climatically sensitive documents of culture. They are kept locked in dark compartments and are normally brought out only shortly before display. Offering these items in exhibitions for weeks and months means an acute danger for these items and also shortens their life. Therefore, the library expects understanding that it must make strict conditions for the conservation of its loan items in order to reduce the risk of damage to a minimum.

1. The Character of the Exhibition

   Loan items can only be provided for exhibitions with cultural-scholarly purposes. Inclusion in an exhibition which lasts longer than three months is fundamentally not possible, as is also the case with mammoth or travelling exhibitions.

2. The Selection of the Display Items

   The number of loan requests should be confined to a truly necessary proportion. The requesting party should look into the possibility whether the special

purpose of the exhibition can be achieved just as well through the acquisition or loan of photographs, color slides, etc.

3. Legal Sponsors

The sponsors of the exhibitions must offer the guarantee that the exhibition will be executed according to the stipulations listed here and must fulfill all financial responsibilities which arise from the loan contract. The persons responsible for carrying out the exhibition are to be named.

4. Application for Borrowing Loan Items

The loan application is to be made in writing by the sponsor of the exhibition to the library. It is requested that the desired loan items be listed individually with precise bibliographical information and details regarding the length and location of the exhibition as well as the comprehensiveness and composition of the other exhibition materials. Similarly, compliance with the stipulations set forth in this document for the lending of items to exhibitions is to be clearly stated.

5. Security and Conservational Measures

The exhibition rooms must be insured against fire, water, theft, and burglary. Corresponding security measures are to be explained.
The display of library materials may only take place in locked, dust-tight display cases. The relative humidity in the exhibition rooms must be approximately 50%. The temperature should not exceed 20 degrees (C.).
When the value of the object makes it necessary, both the humidity and temperature are to be observed with standardized thermohygrographs. The regular production of graph measurement sheets can in certain cir-

cumstances be made a condition for the loan.
Items are not permitted to be sent to mixed exhibitions when it is not possible to provide a conducive room climate for the library items.
The illumination intensity may not exceed 50 Lux on miniature manuscripts, imprints with graphic art works and on paper of the 19th and 20th centuries which is endangered by deterioration because of its high acid content; on other library items it may not exceed 100 Lux.
The loan items of the library should, if at all possible, be displayed in artificial illumination from light sources with the least possible ultraviolet content. Direct daylight is to be avoided. At all other times than the opening times of the exhibition, the loan items are to be covered unless the room itself is completely darkened.

6. Handling the Loan Items

Loan items may only be used for the purposes permitted in the contract and are to be treated with the greatest care. Use by a third party is not allowed. No alterations or restoration work may be undertaken. Also, the unauthorized removal of special protective covers (for example, frames, glass covers) is forbidden. The assembly and dismantling of the loan items should be executed only by a book restorer or a librarian experienced with exhibition practices. Should such a person not be available at the location of the exhibition, then the presence of a library employee for the assembly and dismantling can be made a condition of the loan. All damage or alterations in the condition of the loan item are to be reported immediately.
The lending party has the right to personally observe and check the condition of its loan items, as well as the adherence to the stated requirements at any time, even during the assembly and dismantling of the exhibition. The removal of loan items can be ordered at any time in a justifiable case.

7. Photographic Documentation

Every valuable object which is available for loan must

be photographically documented. Should the object not already be represented in the photoarchives of the library, new photographical documentation will be carried out in the library's own photographic facilities or by a photographer engaged by the library, normally at the cost of the borrowing party.
All photography or copying of any sort during the exhibition, including film and television filming, require the express permission from the lending library.

8. The Labeling of Loan Items and the Catalog

In the exhibition, in the catalog and in other publications relating to the exhibition, the library is to be recognized as the lending party; in the catalog the call number of the item is to be given. In the case that a catalog or poster is prepared for the exhibition, the borrower is required to send the library two free copies immediately after publication.

9. The Loan Contract

A written contract is to be completed for the borrowing of any object. Whenever the stipulations on loan forms which are submitted by the borrower contradict the lending stipulations of the library, they are not valid.

10. Transportation

The costs of packing transportation and customs processing for the loan items, as well as possible travel costs for the accompaniment and supervision of the assembly and dismantling of the items by library personnel or by an art restorer of the library, will be assumed by the borrower. The delivery via courier can be made as a condition for especially fragile or valuable items.

11. Insurance and Liability

The loan items are to be insured from the time of leaving the library up to their return to the library ("from

nail to nail") against all risks at the cost of the borrower with a capable insurance company. Each object is to be listed individually. The name of the insurance company is to be submitted to the insurance authority of the library before the closure of the insurance policy. The insured values will be determined by the library according to the current market values at the time of the insurance closure. In the case of damage, the owner of the loan items will be the beneficiary, that is, the insured sum incurred by any damage is to be paid immediately to the owner of the loan item(s). The borrower must state his agreement with the insured values determined by the library and thereby makes himself responsible for the restitution of any damage up to this amount even if the claim extends beyond the responsibility of the insurance company (for example, insurance companies rarely provide for damage in processing). The borrower is liable also for damage which becomes apparent after the return of the item. Place of venue is the location of the lending library.

12. Additional Agreements

The special value of individual loan items, their state of preservation, existing copyrights or rights of a third party can make additional agreements necessary.

Stipulations for Lending Items to

Exhibitions

(Concerning Objects of Lesser Value)

The manuscripts and imprints of the library NN serve scientific and scholarly purposes, professional work and continuing education according to their definition. Their display in exhibitions removes them from the regular use and endangers their preservation. The library therefore asks your understanding that it can make items available for exhibitions only in special, well-founded cases and with strict conservational conditions.

Loan items can only be provided for exhibitions with cultural/scholarly purposes, however not for exhibitions which last for longer than three months, or for mammoth or travelling exhibitions.

The legal sponsor of the exhibition must offer a guarantee for the proper execution of the exhibition. The persons responsible for preparing and supervising the exhibition are to be named.

The application for borrowing loan items is to be submitted in writing. In addition to the specifications of the desired loan items, information regarding the length and location of the exhibition, as well as the comprehensiveness and composition of the exhibition materials, must be included in the application.

The exhibition rooms must be sufficiently insured against fire, water, theft and burglary. The display of library materials may take place only in locked display cases.

For the conservational protection of the loan items, a room climate conducive for books is to be provided (relative humidity of 50%), and damage from light is to be avoided (no direct daylight, illumination intensity not over 100 Lux;

darkened room during non-exhibition hours).

Loan items may only be used for the permitted purposes. Use by a third party is not allowed. Alterations and restoration work are not allowed. The assembly and dismantling is to be carried out by persons who have had experience with the conservational handling of books. Photography of any sort, also for film and television, require express permission.

All costs for packing, transportation and customs processing of the loan items are to be assumed by the borrower.

The loan items are to be insured against all risks from the time of leaving the library up to their return to the library ("from nail to nail") at the cost of the borrower with a capable insurance company. Each object is to be listed individually. The insurance company is to be named to the library before the closure of the insurance policy. The insured values are determined by the library according to the current market value at the time of the closure of the insurance policy. In the case of damage, the owner of the loan items serves as the beneficiary, that is, the insured sums due in the case of damages are to be paid to the owner of the loan items immediately.

The borrower states his agreement with the insured values determined by the library and makes himself responsible for the restitution of damages up to the amount of this value, even if the claim goes beyond the responsibility of the insurance company (for example, insurance companies do not assume processing damages). The borrower is also liable for damages which become apparent only after return to the library.

Special circumstances (for example, preservational condition, existing copyrights or rights of a third party) can make additional agreements necessary.

Application for the Borrowing of Loan Items

1. Title of the Exhibition: .....
   .....
2. Length of the Exhibition: .....
3. Location and Building: .....
   .....
4. Purpose of the Exhibition: .....
5. Legal Sponsor of the Exhibition: .....
   .....
6. Persons Responsible for the Execution of the Exhibition:
   .....
   .....
   .....
7. Total number of Items to be Exhibited: .....
8. Composition of the Exhibition Materials According to Types of Articles: .....
   .....
   .....
9. Information concerning the means of guaranteeing a favorable room climate for the library materials (this is valid especially for mixed exhibitions which require various room climates for different objects.):
   .....
   .....
   .....
10. Information concerning the security measures, especially against burglary and theft: .....
    .....
    .....

11. Desired loan items (precise bibliographical information requested)

Object:	Library Call Number:
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....

12. The loan items are desired from the time period

from: ..... to: .....

The "Stipulations for the Lending of Items to Exhibitions" are known to me and I declare my agreement with them herewith as liable borrower.

....

Place and Date Borrower

Loan Contract Form for a Single Object

LOAN CONTRACT

The NN Library

Lends to: .....

For the exhibition: .....

Length of the exhibition: .....

For the time period from: ..... To: .....

Description of the loan item: .....

Location (Region) and year (period): .....

Call number: .....

Material and technique of object: .....

Size in cm.: .....

Condition: .....

.....

Insured value: .....

Insurance will be obtained by the -- lending party -- the borrowing party -- at the cost of the borrower with:

.....

The lending institution gives permission for the reproduction of the object in the exhibition catalog according to its own photographical reproduction: Yes - No

The lending institution gives permission for photography and television filming during the exhibition: Yes - No

Stipulations for the transportation: .....

For the loan of this object, the "Stipulations for the Lending of Items to Exhibitions" is in effect. The borrower states with this contract that he is acquainted with these Stipulations.

....
Place and Date | Signature of the Lending Institution

....
Place and Date | Signature of the Borrower

The receipt of the loan item in a duly acceptable condition is confirmed by:

....
Place and Date | Signature of the Borrower

The return of the loan item in duly acceptable condition is confirmed by:

....
Place and Date | Signature of the Lending Institution

Loan Contract Form for Several Objects

LOAN CONTRACT

The NN Library
Lends to: .....
For the exhibition: .....
Length of the exhibition: .....
For the time period from: ..... To: .....
the Objects listed on the attached page(s).
Total insured value: .....
The insurance will be obtained by the -- lending party --
the borrowing party -- at the cost of the borrower with:
.....
The lending institution gives permission for the reproduction of the objects in the exhibition catalog according to its own photographical reproductions: Yes - No
The lending institution gives permission for photography and television filming during the exhibition: Yes - No
Stipulations for the transportation: .....
For the loan of these objects, the "Stipulations for Lending Items to Exhibitions" is in effect. The borrowing party states with this contract that he is acquainted with these stipulations.

.....	.....
Place and Date	Signature of the Lending Institution
.....	.....
Place and Date	Signature of the Borrower

The receipt of the loan items in a duly acceptable condition is confirmed by:

.....	.....
Place and Date	Signature of the Borrower

The return of the loan items in duly acceptable condition is confirmed by:

.....	.....
Place and Date	Signature of the Lending Institution

Attachment to the Loan Contract between the NN Library
and .....
from .....

List of loan items

No.	Description of loan items Any damage or flaws in the preservation condition must be reported	Call Number	Insured Value

Internal Library Instructions for Lending

Items to Exhibitions

1. If loan requests for exhibitions are submitted to the NN Library, a copy of the "Stipulations for Lending Items to Exhibitions" (for large and valuable articles the edition for "Objects of Special Value," otherwise the abbreviated version for "Objects of Lesser Value") is to be given to the party submitting the loan request, as well as the form "Application for the Borrowing of Loan Items." This should be filled out by the interested party, signed, and returned to the library. If the original request of the borrowing party already contains all desired information, this can substitute for any further application form and only the expressed statement of agreement with the "Stipulations for Lending Items to Exhibitions" is necessary.

2. Before the library consents to the request for desired loan items, the purpose, organization and technical arrangements of the planned exhibition are to be examined carefully to determine if they justify the sending of loan items to the exhibition.

3. Also before consenting to send loan items, the library must examine the items applied for to determine if their condition allows loaning. Frequent requests for the same item can -- because of conservational reasons -- make the refusal to loan this item appear necessary.

4. In the case of larger exhibitions, it is recommended that other libraries which could also function as lending

libraries for items be approached in order to make contact and to generally agree upon a uniform policy.

5. The insured value of the loan items is to be established according to the current market values. Even if the borrower has the same financial source as the lending library and is released from the insurance requirement, it is necessary to determine the current market value.

6. At the time of consent to lending the particular items, the insured value and the desired type of insurance policy are to be communicated to the borrower, as well as any possible special stipulations for the handling and preservation of the individual loan items.

7. Damage to the loan items (for example damaged bindings, loose pages) must definitely be repaired before release for lending.

8. If no photographic documentation for the item exists, each item must be photographed on protective film before the lending of the item. In the case of miniature handwritten items, black and white flat film and if possible color slides (13 x 18 cm) of all artistically noteworthy pages are necessary as well.

9. For larger exhibitions, the borrower normally submits pre-printed lending forms. It is recommended to check whether the legal statements or lending stipulations printed therein correspond to those required by the lending library. In the case of possible deviations, the borrower is to be made aware of the non-validity of these passages. Should no loan form be submitted, the library's own forms can be made available to the borrower (for large items, the loan contract form for a single object, otherwise the cumulative loan contract.).

10. Also to be checked is whether the borrower has filled out the loan contract form correctly and completely (for example, with the correct call number). Missing information, which the borrower did not have at his disposal, should be filled in by the library. The columns regarding the condition of the item and the insured value, the type of insurance policy, the reproduction in the catalog, photography and television filming, as well as the transportation stipulations are to be filled in only by the lending library.

11. Normally, at least three copies of each loan contract are necessary, one for the lending party, one for the borrower and the third for the insurance company. Further copies may in some circumstances be necessary for the transportation firm and for customs processing.

12. If the loan items are insured by the borrower, a copy of the insurance policy or coverage agreement is to be submitted to the library before the item is turned over the the borrower.

13. If the borrower is another library holding a general policy with an insurance company, the loan itmes should in all cases be registered with this company. The accounting is then automatically issued directly to the borrower.

14. The receipt of the loan items, as well as their condition as stated in the loan contract must be confirmed by the borrower or the person commissioned to receive the item (courier, transportation company, etc.) with the date and signature on the loan contract or otherwise in a legally valid form.

15. Attention is to be made to the careful packing of loan items. If the loan items are to be entrusted to a means of public transportation or if the items are of great value, it is appropriate to turn over the trans-

portation arrangements to a firm which specializes in the transportation of art works.

16. For transportation to a foreign country, it is most reasonable to have the official customs declaration forms prepared in the lending library at the same time as the packing by the transportation firm. The transportation firm should therefore be prepared to provide for the customs processing before the item leaves the lending library.

17. It is advised to check the display -- if possible personally -- for adherence to the stipulations and for the quality of preservational care and supervision, especially of valuable items in the exhibition. Otherwise, judgment on these aspects can be obtained by a person specially commissioned for this purpose. If discrepancies or deficiencies in the display are found, the borrower is to be notified immediately and he is responsible for eliminating or correcting the faults.

18. Upon the return of the loan items, their condition is to be checked piece by piece according to the information in the loan contract. Damages which have possibly occurred are to be lodged as complaints with the borrower and are to be submitted to the insurance company. The due receipt of the loan items is to be confirmed with the date and signature of the receiving person on the loan contract or in a similarly valid manner.

Instruction Sheet on the Conservational Aspects for Exhibitions of Graphic Art Works

compiled by the Doerner Institute in Munich

Graphic art works and especially water colors belong to the group of art objects which are most sensitive to light. Therefore, they should always be kept in the darkness of folios and closets and should only be removed shortly before display. The display of graphic art works shortens the life of these works in each and every case.

Through light, colors in the colored art works become faded; at the same time, the paper becomes yellow and loses its firmness. Illumination tests in the Doerner Institute have shown that a definite fading of various water colors occurs already at the point of 200,000 Lux hours of illumination from incandescent lights. Lux is the unit of intensity of illumination on the illuminated object. Lux values are difficult to only estimate -- they must be determined with a Lux-meter (a normal incandescent light of 100 Watts produces, for example an illumination intensity of approximately 150 Lux at the distance of one meter). The illumination intensity depends on the type and number of wattage of the light source, as well as the distance of the illuminated object from the light source.

The designation "Lux hour" indicates the amount of light, that is, the illimination intensity x the lenth of time.

* Reprint of a mimeographed exposé from 1972 with the permission of the Doerner Institute -- Laboratory for Conservation and Scientific Investigation of Art Works in the Bavarian State Collections of Paintings (Bayerische Staatsgemäldesammlungen, Meiserstr. 10, D-8000 Munich, Federal Republic of Germany).

For example, 200,000 Lux hours are reached at 1,000 hours of illumination with 200 Lux illumination intensity, or in the case of 100 hours of illumination with 2,000 Lux intensity, etc.

In practice this means a notable fading of the water colors if they are exposed to, for example, 62 days of illumination intensity of 400 Lux based upon the illumination length of 8 hours per day. (400 Lux was measured as the average value on the art works in several exhibitions of graphic art works.) At the same illumination intensity, the colors become even more faded in daylight much more quickly, because of the high blue and ultraviolet components.

Therefore, for short term exhibitions of graphic art works, the following light protection measures should be taken to limit the damage by light to the most unavoidable minimum:

The illumination intensity on the art works should be as low as possible and should in no case exceed 50 Lux. At exhibitions held in darkened rooms, the art works appear sufficiently bright because the eye adapts to the light even under less intensive illumination. In London (Exhibition of Raphael's Sketches) and in the Rijksmuseum in Amsterdam, this type of exhibition of graphic art works has been practiced for years.

Since the extent of damage from light is proportional to the amount of light falling on the object, that is, the light intensity x the time period, the length of illumination must also be confined to a minimum through appropriate measures. During the non-exhibition hours, the exhibition rooms should be darkened in all cases. It is a generally accepted fact that the effects of light cumulate. Even when no light damages are ascertainable after a short-term exhibition, later effects of light therefore lead much quicker to visible damages.

Graphic art works are to be kept away from ultraviolet rays and daylight. For artificial illumination, light sources

with minimal ultraviolet components should be used (incandescent lights, special types of neon lamps). It is a widespread misconception that only by avoiding ultraviolet rays, light damage could be avoided. All illumination, even that with practically no ultraviolet components, as for example, incandescent lights (see above), fade the colors and destroy the paper.

Even if only short-term, intensive illumination of graphic art works under glass, for example by photographing or filming, is to be avoided, because the thin layer of air between the glass and the graphic work becomes warm and thereby also the sheet becomes very warm in a short time.

The optimal relative humidity for graphic art works lies between 40 % and 50 %. Under 40 % the paper slowly loses its elasticity and smoothness. Over 65 % humidity, the danger of mold formation rises. Since the photochemical reactions which cause light damages are accelerated by rising temperatures and humidity, the room temperature should be kept as low as possible.

Impurities in the air should be kept from graphic art works as much as possible. This can be achieved to a certain extent with a dust-tight frame. Most desirable are air-conditioned rooms in which the air in the air conditioners is filtered and washed.

Literature:

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